

JANUARY  
1989 #2

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ENTERTAINMENT GUIDE AND REVIEW

Friday the Thirteenth

DANZIG



VICTIMS  
WILLING

THE  
BAD YODELERS

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DETAILS

# FISHBONE BONING SLC

By Troy Gold

PHOTOS  
COURTESY OF  
**STEVE  
MIDGLEY**



Dem Bones, dem Bones. Fishbone made its presence known at the Speedway cafe the night of December 3 to a very receptive and rattlebrained capacity crowd. Justly so for a band that had played earlier this year at an Orem recreational facility to a sparse contingent of depressed Utah Valley types. However acclaim accompanied the boys to the Speedway by way of their new album "Truth and Soul", cited by Rolling Stone as "...an incendiary marvel, even by their stiff standards."

Fishbone would have fit right in the film "Dance Craze", and can easily capacitate opening for Eddie Murphy. Their ska and fusion rhythms are performed in a manner that is funny as hell. The sextet is one big ball of hopping, grimacing energy, fronted by singer/saxman Angelo Moore, who wore a wiry mane of bleached mohawk dreadlocks and danced and sneered and sweated as if someone had laced his pre-gig beers with acid. During the course of the set he was carried across the hall to the chant of "To the back, to the back!" as he squirmed and writhed and screamed into his remote microphone (makes you want to have one, doesn't it?). Their sound was crazy and fat, with horns blazing and the bass thumping. I especially admired guitarist Kendall Ray Jones's snippet of Jimi Hendrix's "Third Stone From The Sun" as it surfaced in one of their songs. Lingering thoughts after the show pertained to whether James Brown was an influence. In short, Fishbone sounded somewhat like a black version of the Boxcar Kids. However, local sources revealed that the Fishboners were rather rock star-ish (I think that qualifies as a word now), since they were quite indifferent to the people backstage, and requested a plethora of exotic booze before arriving in town. Nonetheless, their performance was riveting.

Opening the show was the Suave Mob Hip-Hop team who bounced and posed and made plenty of noises that went, "boom-chit". (Incidentally, I saw these guys at the Airport recently. I knew who they were because they all had the same big clocks hanging around their necks.) Following them was our beloved Dinosaur Bones, who were right on the mark. Singer JR Ruppel looked every bit like Joey Ramone with shop glasses, and confusion resulted when a surreptitious pair of panties landed on Brett's drum kit. The crowd stirred them into delivering a tight and raunchy set, and the reaction was good. JR even initiated a sticker toss, which went off well. Guitarist Scott Bringard, a devout Bauhausian, looked and sounded good enough to ensue chicks to flock (sorry, Scott). Chalk up a good night for Dinosaur Bones.

All in all, there were no major altercations, and no one was seriously injured, so the Speedway can claim a victory, as can all who attended. Fishbone can plant it in SLC anytime.



# THE SUBJECTIVE HISTORY PART 2

## BY TRAX

In about 1980 things got interesting. After the Roxy closed, there was no longer a steady place for bands to play their music. This was countered in a number of ways. A friend of ours named Gordon Nordling got the ball rolling by hosting Family Home Evening parties in his living room every Monday night. We would drink beer and listen to tapes of the Germs, China White and the Flesh Eaters. While bands like Byg Physh and Poptones played in the living room. Another house to have shows was at Steve McCallister's near Redwood Road and 21st South. He had a complete P.A. left over from the Roxy days and a basement with all the walls knocked out. Nearly every weekend there would be a party with minimal cover charge featuring the BOARDS, ATHIESTS, PLANTS or the younger bands; ANGLE and MASSACRE GUYS. The parties at Steves sort of wound down after some rednecks crashed a party and tangled with some skinheads from Long Beach. Somebody got stabbed in the course of events and it stopped being safe to have parties there.

The only venues left to have shows were a few public halls and community centers. The BOARDS played a great show at an Eagles Club in West Valley. The EFFIGIES from Chicago were scheduled to play at the Central City Community but cancelled when their van broke down. The main place for shows was the Indian Center on 13th South near Derks Field. The first couple of shows were promoted by a guy named Tim Goslin who was sort of an effeminate Paul Snider. He promoted the first TSOL and BLACK FLAG shows in SLC and made a habit of not paying opening bands. (A habit which continues among some promoters to this day). He eventually moved to New York to become a lackey for Andy Warhol. This resulted in a void which was quickly filled by young people from the "Scene" and the bands themselves promoted their own shows. The main operators in this climate were KEVIN GOLDING and the MASSACRE GUYS.

KEVIN GOLDING was from Palos Verdes Ca., originally, but settled in Provo with his family where among other things, he founded NAPIER'S BONES and the BAD YODELERS. He promoted shows with bands including BLACK FLAG, HUSKER DU, BATTALION OF SAINTS, and MINOR THREAT, both at the Indian Center and a small garage near Redwood Road and North Temple. The HUSKER DU show was great. They were scheduled to play at the garage but their van broke down near Wendover. By the time they arrived it was near midnight and there were maybe a

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dozen people in the audience, the rest having left without paying thinking the show wouldn't happen. The HUSKERS played a great show none the less and when Golding told them he could only pay them \$20 after expenses, they took the money, bought a pizza and enough cheap beer to choke a camel and partied with the M-GUYS for a couple of days. On the other hand, when BATTALION OF SAINTS showed up a day late for their own show, they threatened to beat Kevin up because not enough people were there.

The MASSACRE GUYS got about as close to being punk rock legends as anyone in SLC. The original band consisted of Jimmy Germ, Jamie "El Cid" Shuman, Jonnie Slaughter and Steve O'Reilly. They developed a large following through playing parties and promoting themselves at the Indian Center. Eventually releasing a couple of EP's, appearing some national compilations and on local television a number of times. They were also the first local band to play extensively out of state, playing throughout the west with bands including TSOL, DEAD KENNEDYS, BAD RELIGION and JFA. By this time, Jimmy Germ had moved and original bass player PAUL MAUL, (Paul Maritsas, owner of the Speedway) had been replaced by KARL "SNARL" ALVAREZ, or "ART GECKO" as he was known to close friends. An interesting feature of the MASSACRE GUYS was that both STEVE-O and JONNIE played both guitar and drums and would trade off during shows, playing two sets as it were. With the addition of PAUL KROWAS on rhythm guitar they were a formidable live act, performing often in white, black or blue face and were known to wear some of the most ridiculous outfits. Their sound was compared to speed metal played through shitty equipment in the beginning and later developed into a sort of melodic dirge sound closer

to the more recent death rock craze. It is unfortunate that it was never adequately captured on record. It is however interesting to note the development of Steve-O's early songwriting to his work with DESCENDANTS and ALL and compare that to Jonnies recent work with the BOXCAR KIDS which has the same contrasts as the MASSACRE GUYS sound. Some of the shows promoted by the MASSACRE GUYS included DEAD KENNEDYS, TSOL, several times, (one show occurring in the MG's basement!) the first MINUTEMEN show in SLC, as well as several shows in conjunction with Golding and Brad Collins. One local show with the BAD YODELERS and the MG's drew nearly four hundred people.

Another band which must be mentioned is ANGLE. Led by Ron Miller, they were the first band since Willy Tidwell to release their own EP. They played a more melodic, clean sort of metal in the tradition of say, AGENT ORANGE. They developed a large but sporadic following and splintered into The Pedestrians while Ron produced a solo record which is quite interesting and I believe is still available at RAUNCH. Angle has recently reformed with Paul Maritsas on guitar.

Fanzines at the time include SLAM, ZIONOIZ, and LEISURE CAMBODIAN.

To end, I have to mention the most successful band at the time, 004. They were one of the best dance bands I have ever seen and achieved a level of success which has not been matched in SLC. They played predominantly original music with a few ska and reggae covers thrown in. They occupy a unique position in Salt Lake music history and showed it was possible to play original music and be commercially viable at the same time. Besides that, they created some of the best grooves ever heard in Zion. They released a 45 and a tape called "State of Affairs" which I believe is still available. 004 consisted of Doug Edwards, Wanda Day, Terri Jackson, Scott Simons and Phillip Miller.

# SOME OPINIONS

## STRAIGHT EDGE By SLC Youth Pride

Straight edge is such a controversial issue and it is difficult to understand why people have such a hard time with it. Its such a great movement. I see nothing wrong with teaching people to be aware and keep a clean head.

Straight edge is about being in control of your life and thats how we have chosen to live our lives. To live a drug free, no casual sex, and a vegetarian way of life. Its not like we are jamming it down anybody's throat. We dont judge people because they do drugs, we just don't agree with throwing your life away for a high. There are better things to do like enjoy your life straight. Things such as drugs control peoples lives. See'ng kids younger than myself doing drugs is very sad. They havn't even started living yet. Its hard to understand why people have to pressure others into doing drugs, it is a shame kids follow their peers to fit in. I hate how people build up drugs as if they were special. No one finishes on top with drugs. People should just let others make their own choices.

It is not only about drugs, it is about making the right choices and doing whats right for you. It is avoiding things that will bring you down. Your wrong action doesn't always just bring you down, it can also effect others. Deep down everybody knows what is right and wrong. People just need to be educated about the issues whether it is substance abuse, casual sex, etc., and know that they can stand up and make a choice for themselves. However, this doesn't rule out fun.

Telling people about these choices is what our music is all about. Letting people know there is more to life than drugs. I know people say why preach it? If we can reach just one person with our message by our music and attitudes than we have accomplished what we set out to do. We won't condemn people who do drugs, but when somebody else gets hurt that is when something needs to be done. We feel that right now drugs have gotten out of control. Drugs control our country. People are killed every day by drugs whether it be by abuse, crime, or some one innocent being in the wrong place at the wrong time. It hurts everyone.

If I knew then what I knew now, I would never have done what I did do. That is my goal: to teach people that they can just say "NO". You may read this and think we live a strict and dull life. This is what we have chosen, not to play petty games with our lives. **Keep in mind this is an opinion, not a rule!** All of us have a different definition of of the straight edge. We don't walk around telling people we are straight or think "Straight Edge" 24 hours a day. It is just a way of life. We have been drunk before and it just didn't fit our way as people.

**THE VIEWS AND THE OPINIONS  
EXPRESSED IN THIS  
NEWSLETTER ARE OF THE  
INDIVIDUAL  
WRITTER AND NOT  
NECESSARILY THAT OF SLUG**

## FISH-O-CRIT BY ZIBA

Fishbone-I couldn't wait-what a let down. Not musically. In fact musically they were incredible, high energy, truly a ska band. What was more disturbing to me was their message. About half way through their set they began preaching. Okay, let them preach about racism, it needs to be done, since racist attitudes still run rampant in the late 1980s. Then someone got up on stage and said something to the effect of "If any one out their is racist we're gonna kick your ass." The audience and the band responded positively. Huh, I thought, here they are condemning the denial of basic rights and privileges of a group of people because of their skin color while threatening people with violence if they are racist. How does the threat of violence bring us closer to the abolition of racism?

A little later in the concert another important question came to my mind....*How could a*

*band that condemns racism, advocate sexism against women?* Their lyrics and conversation were degrading and offensive. Something about woman with "big asses" came up in one of their songs. They called a girl "my bitch" and said they were going to "fuck the hell out of her"! Why? There are plenty of women and girls who go to concerts that are intelligent, talented individuals who love live music and are not deserving of this type of degradation. Especially Fishbone who feel so strong about the victimization of a minority group. They cancelled out their message of anti-racism with their sexist message, just like they cancelled out their anti-drug message by privately indulging in drugs before they played.

Although they were good musicians, Fishbone discredited their own politics & philosophies. My last question still remains: *Should one hold such things against a group of good musicians?* Whether I should or not, they ruined my evening with their attitudes.

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# LUKEWARM GOSSIP

by JOJO

Pizza peddler, sniglet constructor and former Saturday night live star Rich Hall was in town recently on a ski holiday. He attended the Meat Puppets show at the Bar & Grill and said the Boxcar Kids reminded him of "Jason and the Scorchers" (?) I saw a groovy new band called CROWDAUG the other night at the Word, I think they reminded me of a cross between the Fabulous Thunderbirds and Hendrix, but probably they sound like Jason and the Scorchers. It seems like the trendy X-mas item this year is Joseph Campbell books. You'll remember Joe as the star of the POWER OF MYTH on PBS last year. I think it's a little ironic that his first book came out forty years ago and now he's a cause celebre. Perhaps Moyers should have titled it THE POWER OF TELEVISION. Our beloved Jim of THE WORD spent a day in the pokey after poppin' off his twenty-two a few times a couple of weeks ago. Congrats to ASUU and the fine folks at the Speedway for bringing FISHBONE and THE RED HOT CHILI PEPPERS to SLC. If you missed either of those shows, I gotta tell you, you missed a couple of epic productions. HARD CORE HIP HOP continues at the Word but local favorite ERIC B has moved to the snow encrusted hills of Denver. KEX, CURTIS and RUBIN are still cuttin' as hard as ever and sounded great at fishbone although they didn't remind me a bit of Jason and the Scorchers. Heart-throb Peter Yanowitz is back from Boston and slappin' the skins for the Boxcar Kids. If you're lookin' for kicks go see Aldine and Leigh play sometime. AIDA lost thier vocalist Andrea. (It must have been alot of fun for her to stand around shakin' a tambourine while the rest of the band played CURE covers). POINTS WEST is being shaken up as well. Lead guitarist Ken quit, and the keyboardist and tambourinist got her walking papers. Now they'll have to rely on Trace's charm alone. If you haven't got enough FISHBONE for one month, rent Back To the Beach and go see TAPEHEADS.

# BAR & GRILL JANUARY 89



WEDNESDAY THE 4TH

**KILLER TOMATOES**

THURSDAY THE 5TH

**THE REDS**

FRIDAY THE 6TH

**TEMPO TIMERS**

SATURDAY THE 7TH

**PAINT BY NUMBERS**

WEDNESDAY THE 11TH

**ONLY A TEST**

THURSDAY-FRIDAY-SATURDAY

12TH-13TH-14TH

**GAMMA RAYS**

WEDNESDAY THE 18TH

FROM SACRAMENTO CA

**3 LITTLE FISHIES**

THURSDAY-FRIDAY-SATURDAY

19TH-20TH-21ST

**IRIE HEIGHTS**

WEDNESDAY THE 25TH

**BOXCAR KIDS**

THURSDAY-FRIDAY-SATURDAY

26TH-27TH-28TH

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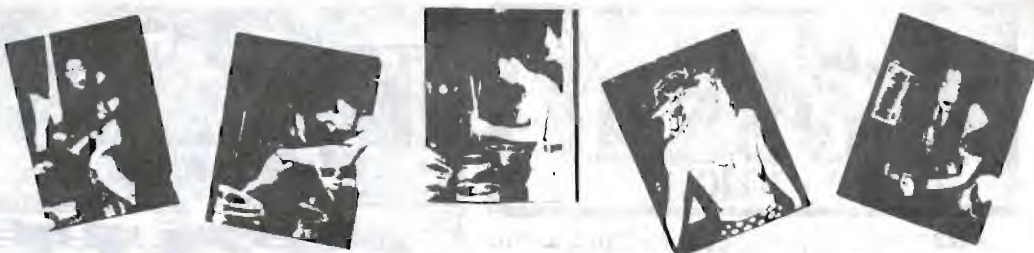
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**COOL STUFF**

**POSTURES**



## CRASH WORSHIP / THE HATERS / ART PHAG

BY DAVE NEIL

PHOTOS COURTESY OF STEVE MIDGELEY

I love the prevailing attitude in this town; anything goes, and if it stops for a breather anywhere you can bet it will show up at The Word. Art Phag is the latest band in a growing clan of discordant, synapse-inhibiting noise cultivators. Their combination of structured rhythms & disjointed fuzz/grind/wail guitar left me very cold at first; as if their songs came with instructions for disassembly-hey I'm all for cyber-frenetics but the guitar players, "I'm so weird" attitude came across more as "I used to eat worms just to gross out the girls at recess." I really liked these guys once Dave plugged his guitar back in. Tell ya what, you go see 'em & you decide.

The Haters came to us from Vancouver Canada and I have the sneaking suspicion that they keep touring because they are not allowed back there. They filled The Word's tiny stage with all kinds of discarded furniture, the hood from a Chevy, various unidentified suburban icons, and stacks of paper. The Haters, a duo, dressed in black, black, & black (with black hoods), started off by playing a tape of weird mechanical, industrial noises and staring at the audience. Then they started ripping the paper. What ensued was a

hell of a lot of fun. The Haters, with a few "volunteers" from the crowd, tore everything into bits; couches, chairs, beanbags etc. The Idea here was not to make some "statement" (Hey Is This Art?) but to rile up some people, let them make their own statement, and then of course clean it up. There were no injuries reported. The response was great; people rolling around covered with all kinds of shit. There were, of course, a few people who didn't see the humor in all of this so I threw stuff at them.

Crash Worship, from San Diego, is one act you should not miss; Three percussionists who send you back, way back into those long suppressed rhythms, an array of electronic howl-devices, and the High Priest and Priestess of Fertility on vocals. Each song starts right at the roots of our animal nature and ends up wreaking havoc on our cerebral "sensibilities". Crash Worship is raw, infectious energy; a reminder that there are very few ways left open to shed the inhibitions we are burdened with. Crash Worship will return to The Word in the spring and they are a must for "Born Again Pagans" of all ages.

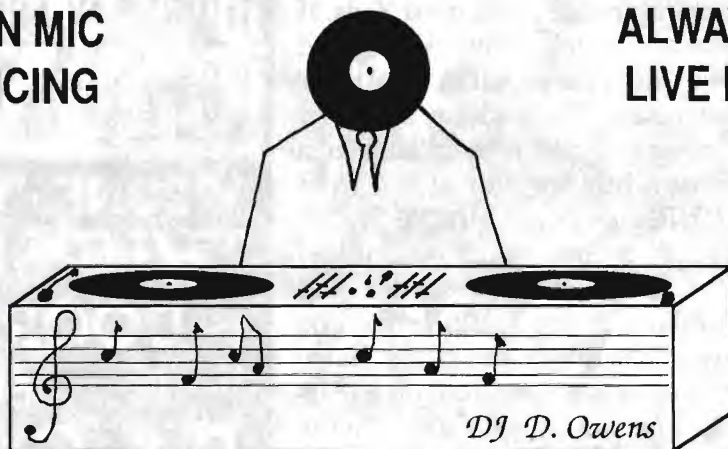


## RAP NITE "89"

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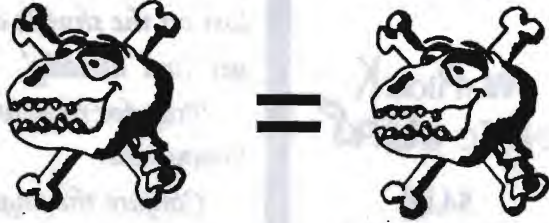
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UP MOST BITCHENEST BAND

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Buddha is Napoleon*



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ENTERTAINMENT AND THE ARTS

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### BEN FULTON'S TOP 10 BESTWAY ALBUMS OF 1988

#### 1. IT TAKES A NATION OF MILLIONS TO HOLD US BACK

PUBLIC ENEMY (DEF JAM)

Why is it important that you buy this record and listen to it until it is carved into your brain like a jack-o-lantern? First of all you'll never hear this on the radio. Second, PUBLIC ENEMY is the most exciting, subversive act in popular music since the SEX PISTOLS. No Joking. This record is already ranked among such classics as MARVIN GAYE'S "What's Going On" and THE ISLEY BROTHERS "3 + 3". Filled with live inserts, civil rights speeches and pure noise made this one of hip hop's finest master works.

#### 2. DAYDREAM NATION

SONIC YOUTH (BLOST FIRST)

Aside from hip hop, SONIC YOUTH is the most exciting act in popular music and has been since 1985. You might as well rub any other rock band off your board (Yes that includes Guns & Roses and Jane's Addiction). The truth is evident on this, their 6th lp. The fact SONIC YOUTH can produce such abnormal non-abrasive music is only further testament to their genius. With songs such as "Eric's Trip", "Teenage Riot", and "Hey Jon" this was the year's first double album.

#### 3. LETS PLAY DOMINATION

WORLD DOMINATION ENTERPRISES (PRODUCT)

Better than THE JESUS AND MARY CHAIN type feedback because there is more

going on here musically. Want to hear a guitar that sounds like a dentist drill? "Asbestos lead Asbestos", "Message For You People", "Blue Money" are all interwoven into an album which is a solidly stated metaphor of hard times in Great Britain. Listen, surrender and smoke cigarettes to this one. Music to harden the arteries.

#### 4. FOLLOW THE LEADER

ERIC B. & RAKIM (UNI)

Next to "It Takes a Nation of Millions to Hold us Back" this was hip hop's most abrasive but serious record. Listen to the sampled gun shots and some of the best DJ work ever.

#### 5. LOVESEXY

PRINCE (PAISLEY PARK)

To hell with other critics. Prince is living proof that you don't have to play underground music to be good. This is Prince's most cohesive statement on record to date. *Love and sex as salvation*, A big hearty 'Fuck You' goes out to all people who can't for some reason appreciate this man's genius.

#### 6. BY ALL MEANS NECESSARY

BOOGIE DOWN PRODUCTIONS (JIVE)

Not as good as last year's excellent "Criminal Minded" but the death of Scott LaRock has not kept KRS-1 from making truly great hip hop such as the song "My Philosophy".

#### 7. THE WORLD OF SKIN

SKIN (PRUDUCT)

These are songs recorded before THE SWANS Seminal Children of God double lp.

If tempo is any indication of music's effect then THE SWANS and SKIN are hands down winners. Beautiful, (for lack of a better word) heart felt music from Michael Gira and Jarbo.

#### 8. STRAIGHT OUT OF THE JUNGLE

THE JUNGLE BROTHERS (IDLES)

The most fun and humor I've heard on any record for a long time. THE JUNGLE BROTHERS make the smoothest, most playful hip hop around. No filler whatsoever in this fine hip hop record.

#### 9. THE TENEMENT YEAR

PERE UBU (ENIGMA)

This is not as good as their first record "The Modern Dance" (few records are that good) but this does recapture the PERE UBU sentiment in music that we have all missed for so long (at least I have).

#### 10. THE FRENZE EXPERIMENT

THE FALL (BEGGAR'S BANQUET)

My favorite cult band. No one ever made music like THE FALL did, where repetition is spliced down to an art form. No one will ever make music like THE FALL do now, where repetition is given a glossy over howl.

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# JANUARY @ THE WORD

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ENTERTAINMENT AND THE ARTS



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**RAP NIGHT**  
8:00-12:00  
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WED 11TH  
**RAP NIGHT**  
8:00-12:00  
\$3.00

WED 18TH  
**RAP NIGHT**  
8:00-12:00  
\$3.00

WED 25TH  
**RAP PARTY**  
LIVE PERFORMANCES  
PRIZES, CONTESTS  
8:00-12:00  
\$3.00

FRIDAY 6th  
**CITY BY A DEAD LAKE**  
6 BANDS FOR 5 BUCKS  
BOXCAR KIDS • SUBJECT TO CHANGE  
AWOL • DA NEIGHBORS • HOWL  
DINOSAUR BONES  
SHOW STARTS @ 7:30  
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FRIDAY & SATURDAY 13TH & 14TH  
FROM SACRAMENTO CA

3 LITTLE FISHIES

FRIDAY: GUESTS AIDA  
SATURDAY: GUESTS THE PLAXMEN  
COVER 3 BUCKS

WATCH FOR OTHER EVENTS AND STUFF

THUR 19TH  
**BENEFIT FOR HUMAN RIGHTS**  
WATCH FOR DETAILS

FRIDAY 20TH  
**SUBJECT TO CHANGE AND REDS**

SAT 21ST  
**SHOT IN THE DARK +AWOL**

THUR 26TH  
**DR. NAUGAHYDE**  
BERNICE  
TECHNIQUE

FRIDAY 27TH  
**INSIGHT**  
GUESTS TBA

SATURDAY 28TH  
**HATE X 9**  
GNAWING  
SUSPITION

## Spell

(to release the perpetual)

by Mark C. Jackman

File me under  
desperation before I am  
lost on the shuffle of 'not  
yet' and 'already'.

Pray for rain, long  
heavy rain.

Conjure the angels of  
the garden and dance  
three times around the  
well.

Light a clear candle on  
the floor, in the middle of  
the room. Hold your  
breath while it burns.

Play at last a sonata  
for Bagpipe and clarinet  
before you dream of  
someone else's childhood.

## QUOTE OF THE MONTH

"There are no  
good bands in  
Salt Lake"

Bob Bedore

ALL SHOWS AT  
THE WORD START  
@ 8:30

UNLESS NOTED  
OTHERWISE AND  
THE COVER IS  
JUST \$3.00

A SPECIAL THANK FROM  
THE WORD TO ALL THE  
BANDS AND PEOPLE WHO  
SUPPORTED THE BANDS  
FOR MAKING DECEMBER  
THE BEST MONTH OF THE  
YEAR AND PUTTING US  
BACK IN BUSINESS.